



A mobile app
to explore
Eduardo Paolozzi's
The Manuscript Of Monte Cassino

Original concept: Maggie Rose
Project development: Maggie Rose & Hippotrix

The Manuscript of Monte Cassino – an App

Introduction

The Manuscript of Monte Cassino (1991), situated in Edinburgh's Picardy Place, is one of the most powerful artworks Eduardo Paolozzi created. It poignantly explores the destruction brought about by war and at the same time offers a message of peace, hope and regeneration.

Paolozzi's family came from the village of Viticuso, near Cassino in Southern Italy, site of one of the worst battles of WW2. It was here that the bombing of the ancient monastery of Monte Cassino occurred in 1944, and through his sculpture the artist acknowledges this deeply tragic event.

The public sculpture is situated opposite St Mary's Catholic Cathedral, in the old Italian area of the city, where he was born and grew up. Thus it nods at the plight of those Italians, like his own family, who were living in Scotland during the war, when many of them were declared 'enemy aliens'.

He conceived this multipart colossus in such a way that passers-by can walk and sit among the fragments and children can play on it, paddling in the little pools of water. Around the base of the huge bronze foot and hand, he has inscribed some Latin words taken from an ancient manuscript by Paul the Deacon, expressing a hope for peace.

Project outline

Tourists, laymen, arts specialists and passers-by, including children, are still captivated by The Manuscript of Monte Cassino today, however there is a concern that people don't truly understand what they were looking at. We envisage a carefully crafted companion app that will expand on the interactions already envisaged by Paolozzi to deepen the viewer's experience. Not only will the app provide the perfect guide to the artwork from different angles, but using rich multimedia, viewers will understand the background of war, alienation, Italian heritage, and hope for a different world that led Paolozzi to create this phenomenal sculpture.

The app will be truly international in reach – no matter where users are based, they will have access to a high-quality cultural product exploring Paolozzi, his Italian connections and Scotland.



The app will include:

- ◆ A beautiful menu welcoming spectators to view, interact with and explore the sculpture
- ◆ A description of this multi-part artwork divided into sections based on the different areas of the sculpture, using a zoned design. This will permit viewers to investigate the sculpture in a variety of scales, from a bird's-eye view of the whole site to close-up images of the many details hidden around the structures.
- ◆ Soundtrack to include: an accessible audio guide to the artwork; excerpts of Paolozzi discussing his art; critics' commentary and specialist interviews; reminiscences from Italian-Scottish members of the community, discussing their experiences of war, with a musical soundscape; how the work came to be created (interviews with foundry workers, etc.).
- ◆ Language selection for all content (full translation in Italian and English, among others)
- ◆ Exploration of other Paolozzi artworks in Edinburgh, using images that lead (via an interactive map) to locations such as the Dean Gallery and places of interest to the Scottish/Italian community
- ◆ For children: two digital toys inspired by Paolozzi's sculptures
- ◆ Video fly-through for users who cannot visit Edinburgh. The app will offer a unique vision of the sculpture that will be the next best thing to being at the site itself
- ◆ Short biography of Eduardo Paolozzi
- ◆ A longer essay for academics and fans, including hyperlinks to other resources, such as documentaries about Paolozzi



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Design

The app design will continuously reflect and be influenced by Paolozzi's unique artistic style. Short animations and movies will illustrate key elements and enrich the app.

Team

The research and interviews will be carried out by Maggie Rose, an expert in Italian-Scottish crossover projects, while Jonathan Charles at Hippotrix will lead the app design and development. Hippotrix are renowned for bringing real-world environments onto digital formats.

Platform

Initially, we will release on Apple's iOS system only. Once the app is established and the concept proven, we aim to raise further funds to recode the app for more platforms such as Android, as well as converting the resources to a museum-style audio guide.

Interpretative plaque

A fundamental part of the project is to place a subtle but clear interpretative plaque close to the sculpture. This would allow passers-by to find the app on the spot, and enjoy the experience immediately. As well as a direct link to the app (using QR code) it would also include succinct information about the sculpture (for those who could not get the app straight away).

Our intention is this plaque would be a complementary structure (bronze / stone or similar) preferably crafted by an artist from the Italian-Scottish community.

Revenue Model

Our intention is to create a fully-funded, free to download experience, so as many people as possible can access and use this app. To do this the project will require funding to research, develop and produce the product.



More About Paolozzi

Eduardo Paolozzi (Edinburgh, 7 March 1924 – London, 22 April 2005) was one of Britain's leading twentieth-century sculptors and artists, often considered the Father of British Pop Art.

At sixteen, he lost his father, grandfather and uncle when the Arandora Star, a liner deporting Italian prisoners of war to Canada, was torpedoed by a German U-Boat and sank on 2 July 1940. They were just three of the Italian men, who in July 1940, following Benito Mussolini's declaration of war on Great Britain and France, were declared enemy aliens by the British Government. There were 1864 men onboard the Arandora, including 1200 Italian and German internees. 734 men were drowned, 446 of them Italians. While Paolozzi never spoke about the tragedy except in very matter-of-fact terms, it reappears relentlessly in the images of war, anonymous prisoners and shattered heads that characterise his art. In the collages and in some of his other works, these are juxtaposed with playful, ironic, even optimistic images.

Paolozzi's life likewise reflects his unwillingness to be made bitter by wartime events; he once described himself as “a curious kind of European hybrid on the English landscape”, indicating his awareness of a complex identity made up of two cultures (British and Italian) and four languages (English, Scots, Italian dialect and Italian). In the aftermath of WW2, these pro-European sentiments impelled him to leave Britain for a time. He went to work in France, America and Germany, where he forged artistic connections and friendships with the people.

Although reticent to put his experiences into words, his huge public artworks make important statements. Through them, he communicates with thousands of people, who see the artworks every day, as they are walking through Edinburgh, Munich or London, travelling on the London Underground, or visiting London's British Museum library.



About Maggie Rose

Maggie Rose is a writer, teacher and translator. Based in Milan, she visits Scotland regularly for her writing and research. She organised a festival-symposium, “Italian Scottish Connections and Identities, partners, Edinburgh, Glasgow, Milan and Queen Margaret Universities, 2000. In 2001 she co-led a creative writing workshop devoted to Paolozzi at Queen Margaret University and subsequently co-wrote the play inspired by Paolozzi’s life and work, “Walking Through Stones”. In 2002 this was presented at the Edinburgh Fringe Festival under the title “Scars of War”.

About Hippotrix

Hippotrix are a Scottish app development company with more than two decades’ experience in media production and an in-depth knowledge of the digital field. We deliver innovative and exciting products completely different to traditional digital offerings. Hippotrix are currently producing a suite of apps inspired by Scottish culture and arts, particularly for young people and audiences with special educational needs. 2014 collaborative projects include an app created with Catherine Wheels Theatre Company, inspired by their hit children’s show [White](#), and the [VM Fireworks app](#) for the Edinburgh International Festival.

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budget

r&d

Research & writing	£2,000.00
Scope feature set of the app	£1,200.00

content creation

voice recordings	£2,200.00	tbc ***
translations	£800.00	tbc ***
photographic & video shoot	£2,200.00	
UI artwork & animation	£2,500.00	

soundscape

voice recordings edit	£1,600.00
music licensing	£700.00
music & spot effects / mix / master	£400.00

software development

software development iOS	£12,000.00
Testing & Deployment	£1,000.00

complementary elements

Interpretative plaque	£3,000.00	funding pending
website that leads to the app	£1,200.00	
publicity video trailer	£1,000.00	
publicity & launch budget	£2,000.00	
education outreach element	£3,500.00	funding pending

other

legal & contingency	£750.00
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totals

total excluding vat	£38,050.00
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follow up

Version for Android platforms	£9,000.00
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